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Upcoming Concerts!

Karl Orff's
Carmina Burana

Saturday, May 22, 2010 7:00 pm
Duane Smith Auditorium

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 – 9:00 p.m. September through May in the Los Alamos High School Band Room and June – August at White Rock Baptist Church. Participation is open to anyone, but proficiency on a wind or percussion instrument is required. For further information, please call Bruce Letellier at 672-1927, or visit our website at: www.lacw.org



 **THE LOS ALAMOS COMMUNITY WINDS**
TED VIVES, MUSICAL DIRECTOR
PRESENT

IGOR STRAVINSKY'S
THE FIREBIRD SUITE
(1919 VERSION)

ALSO
BERLIOZ - MARCH TO THE SCAFFOLD
FROM "SYMPHONIE FANTASTIQUE"
ARNAUD - BUGLER'S DREAM
FROM "CHARGE!"
COPLAND - VARIATIONS ON A SHAKER MELODY
SMITH - EMPERATA OVERTURE
TCHAIKOWSKY - OVERTURE 1812

SATURDAY, FEBRUARY 20, 2010 7:00 P.M.
WHITE ROCK BAPTIST CHURCH
FREE ADMISSION
SUGGESTED DONATION ~ \$10.00 PER GUEST

VISIT OUR WEBSITE AT WWW.LACW.ORG

PROGRAM

Bugler's Dream form "Charge".....Leo Arnaud

Variations on a Shaker Melody from "Appalachian Spring".....Aaron Copland
transcribed by the composer

Firebird Suite (1919 version).....Igor Stravinsky
transcribed by Randy Earles

- I. Introduction
- II. L'oiseau de Feu et sa Danse
- III. Variation de L'oiseau de Feu
- IV. Rondes des Princesses
- V. Danse Infernal du Roi Kastchei
- VI. Berceuse
- VII. Finale

INTERMISSION

Emperata Overture.....Claude T. Smith

March to the Scaffold from "Symphonie Fantastique".....Hector Berlioz
transcribed by Mark Rogers

"1812" Overture in E Flat Major, Op. 49.....P.I. Tchaikowsky
transcribed by Kenneth Singleton

PERSONNEL

Piccolo

Shari Adams
Jo Ann Howell

Flute

Ivanna Austell
Kunegunda Belle
Jo Ann Howell
Carolynn Katz
Lauren McGavran†
Louisa Singleton*
Debbie Wroblewski
Justine Yang*

Oboe/English Horn

Julie Bremser†
Anne Marie Peters-Weem

Bassoon

Jonathan Morgan*
Leatha Murphy†

Clarinet

Bob Chrien†
Lori Dauelsberg
Bryan Feary
Joyce Guzik
Kim Letellier
Brad Morie
Rob Pelak
Alice Shao*

Bass Clarinet

Katy Korzekwa

Alto Saxophone

Paul Lewis†
Alex Martin

Tenor Saxophone

Craig Martin

Baritone Saxophone

Phil Tubesing

Trumpet

Alex Austell*
Aaron Bao*
Mike Burns
Dean Decker
Steve Doorn
Alan Hurd
Dave Korzekwa
Bruce Letellier†

Horn

James Beinke
John Hargreaves
Angela Herring†
Dori Smith

Trombone

Philip Jones†
Cody Lattin
Jake Poston*
Ryan Saunders

Euphonium

Rex Hjelm†
Eli Berg*

Tuba

Deniece Korzekwa†
Henry Stam*

Percussion

Kip Bishofberger†
Kim Letellier
Dee Morrison
Carl Necker
Len Stovall

Harp

Sheila Schiferl

Piano

Cindy Little

* Student member

† Principal

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8:30 A.M. – 5:30 P.M.**

ABOUT OUR DIRECTOR

Ted Vives began music studies at the age of 4, taking piano and theory lessons from Edgar and Dorothy Glyde. His musical interests changed to trombone performance and composition upon entering the public school system. Vives holds bachelor's degrees in both composition and music education from Florida State University where he studied with John Boda, Roy Johnson, and Charles Carter. His trombone instructors have included, William Cramer and John Drew. He also holds a Masters of Music in Composition and a Ph.D. in Music Education from the University of Florida where he studied with Budd Udell and John D. White. He has taught in the public schools in Florida and has served as a clinician at band and music camps in many states. His marching and concert band arrangements have been performed worldwide. His *...and they pealed more loud and deep* for wind ensemble won the North Cheshire (UK) 2003 Composition Competition and his fanfare for wind ensemble *For the Fair and the Brave*, was premiered at the Sydney Opera House by the Tallahassee Winds during their 2004 tour of Australia.



Dr. Vives holds memberships in Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha Sinfonia, Phi Kappa Phi, Music Educators National Conference, and Music Teachers National Association. He resides in Los Alamos, New Mexico with his wife Paula, son Alex, and daughter Abby. He also performs as principal trombone with both the Los Alamos Symphony and the Santa Fe Community Orchestra and teaches low brass instruments privately.

PROGRAM NOTES

Igor Stravinsky (1882-1971) Firebird Suite (1919)

The music of Igor Stravinsky exists in every conceivable style. His friend, collaborator, and biographer, Robert Craft, described it as "Mozartian variety." Stravinsky's inspiration came from all around him. In one anecdote, he was inspired to write a piece by a notice he encountered at Harvard, "DO NOT THROW PAPER TOWELS IN TOILET."

The inspiration for *The Firebird*, however, was not his own. Stravinsky was twenty-eight at the time, and the composer Anatol Liadov was engaged to provide the score to ballet impresario Sergei Diaghilev. When he did not produce quickly enough, Diaghilev passed the commission along to the relatively unknown Stravinsky. It was the beginning of a fertile relationship, including *Petrushka* (1911), *The Rite of Spring* (1913), *Pulcinella* (1920), and *Les Noces* (1923).

In 1910, Stravinsky premiered *The Firebird* ballet with the Ballet Russe, and it became an international success. The new collaboration between Sergei Diaghilev, Stravinsky, and the brilliant dancer Nijinsky brought together what must be considered the most extraordinary minds in ballet history.

Stravinsky was asked to write the music to this folk tale just months before its premiere. Previously it had been handed to the Russian composer Liadov, but he procrastinated. Thus 27 year-old Stravinsky, unknown outside of Russia, was asked. His *Firebird* is considered one of his masterpieces.

The *Firebird* illustrates a popular Russian folk tale, summarized below:

(Introduction) The czar's son, Prince Ivan, has an unexpected meeting with "a fabulous bird with plumage of fire" during a hunting excursion. In exchange for not being hunted down by Ivan, the fabulous *Firebird* bargains her freedom by giving Ivan a magic feather (*The Firebird and Her Dance*). Later, Ivan chances upon an enchanted castle with a courtyard full of lovely maidens (*Round Dance of the Princesses*). They warn Ivan of the evil *Kastchei* in the castle who, for his own amusement, turns travelers into stone. Ivan, undaunted, enters the castle, and is faced by the evil *Kastchei*. The magic feather shields him from harm, and the *Firebird* appears, sending *Kastchei* and his ogres into a mad dance (*Infernal Dance of King Kastchei*). The evil ones are left exhausted and eventually destroyed by the *Firebird* (*Berceuse*). *Kastchei's* victims are freed from their stone spells, and Ivan wins the hand of a lovely Princess (*Finale*).

In this work, Stravinsky created highly visual music, with an otherworldly array of sound effects and orchestral colors that magnify the mystical content of the story. In 1919, Stravinsky revised the suite to the ballet score which is the one we perform tonight.

Claude T. Smith (1932 – 1987)
Emperata Overture (1964)

“Emperata Overture” was Claude Smith’s first composition, published in 1964. Smith, a Missouri native, composed instrumental and choral music extensively, and his works have been performed by leading musical organizations throughout the world. He has more than 110 band works, 12 orchestral works, and 15 choral works to his credit, along with solos for artists such as Doc Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson, and Steve Seward.

He received numerous commissions, including works for the U.S. Air Force Band, the U.S. Marine Band, the U.S. Navy Band, and the Army Field Band. His composition “Flight” was adopted as the official march of the National Air and Space Museum in Washington, DC.

Aaron Copland (1900 – 1990)
Variations on a Shaker Melody from “Appalachian Spring “ (1944)

Copland’s ballet Appalachian Spring was written for dancer/choreographer Martha Graham and her dance ensemble in 1944, and has since become a classic for both the ballet stage and the concert hall. Appalachian Spring was awarded the 1945 Pulitzer Prize for Music and the award of the Music Critics Circle of New York for the outstanding theatrical work of the 1944-45 season. The most familiar part of this ballet music is the Variations on a Shaker Melody, which uses the shaker tune “simple gifts” to create elegant and powerful music. It is a work of art for the ages from its lovely unadorned canon at the beginning, through five variations, to its broad and regal finale. The orchestration for wind symphony was made by the composer in 1960

Hector Berlioz (1803 – 1869)
March to the Scaffold from “Symphonie Fantastique” (1830)

Symphonie Fantastique is the result of Hector Berlioz's intense infatuation with a pretty British actress named Harriet Smithson. She had come to Paris to perform in a Shakespeare play. Berlioz, who idolized Shakespeare, eagerly went to see the production, and was smitten. But this was not just any infatuation. Berlioz exemplified the ardently irrepressible genius that was the driving force of French Romanticism; and his new-found muse inspired him to create one of the most historically influential works in the entire symphonic repertoire.

Passionate infatuation, however, is not what makes this work so significant. Berlioz took Beethoven's idea from the Pastoral Symphony – that is, to tell a continuous story in a multi-movement symphonic form -- and exploited it fully. He expanded the traditional four movement symphony into a five-movement structure, and united the whole work with a recurring musical motive that he called the *idée fixe*. This motive, to him, exemplified the grace and beauty of his Beloved. He also united the work by creating a story that links the

Upcoming Concert! Mark your calendars, now!

The Los Alamos Symphony Orchestra

in Concert

Friday, April 16, 2010 7:00 pm
Immaculate Heart of Mary Catholic Church

Featuring the winners of the 2010 Student Solo Competition

Alex Austell, trumpet

Concerto in Eb by J. Haydn

and

Alisa Romero, viola

Suite Hebraique by Ernest Bloch

An Evening with P.D.Q. Bach and Friends

Saturday, April 10, 2010 7:00 pm
UNM-LA Student Center

Featuring the Unrenowned Los Alamos Pick-up Ensemble

“...such a horrid clang.”
“History’s most justifiably neglected composer.”

PROGRAM NOTES (CONT'D)

Piotr Ilyich Tchaikovsky (1840 – 1893)

"1812" Overture in E Flat Major Op. 49 (1880)

Though far from Tchaikovsky's most important or impressive work, the "1812 Overture" is undoubtedly his best known piece. Tchaikovsky himself didn't feel much enthusiasm for the work while he was composing it, and if it were not for a lucrative commission for a ceremonial overture to celebrate the 70th anniversary of Russia's victory over Napoleon in 1812, it is unlikely that Tchaikovsky would have composed the overture on his own initiative.

Tchaikovsky worked on the overture from October 12 to November 19, 1880. In his own words, he found it "very loud and noisy." The commission was to mark the 1882 Moscow Exhibition, and specifically the consecration of the Cathedral of Christ the Savior which was built there to give thanks for the Russian victory during the Napoleonic Wars. The premiere was duly given on August 20, 1882 and was an immediate success. It was subsequently published as his Op. 49 and enjoyed many performances throughout Russia.

A sombre mood is set at the outset by eight solo cellos (the clarinet section in tonight's performance) intoning the theme of a Russian hymn, 'God preserve Thy people', which returns in full instrumental panoply near the end. First is heard a colorful tapestry with fragments of the Marseillaise and Russian folksong interwoven with melodies of Tchaikovsky's own invention. A vivid battle-scene develops to a powerful climax on the Marseillaise theme. A long passage marks the turn of the tide, leading to the return of the hymn-tune and then the quick-stepping folk-theme in counterpoint with 'God save the Czar' as the national anthem of the time, punctuated with cannon-shot and crowned by a last wild peal of bells.

Its popularity has never waned. Tchaikovsky even conducted a performance of the overture in 1893, his last year. The response was raucous. In 1974, lamenting the declining audiences attending the Boston Pops concerts at the Hatch Memorial Shell on the picturesque Charles River Esplanade - a tradition dating back to 1929 - Boston businessman, David Mugar and the legendary Boston Pops conductor, Arthur Fiedler, hatched a plan to enliven the concert. The crowd responded so enthusiastically to the revitalized program, the pair made it an annual event. The enthusiasm was due in no small part to the concert's featuring the "1812 Overture." The musical program featured booming cannons, ringing church bells, patriotic sing-a-longs, and a grand fireworks finale. The Boston event became the first to play the overture as part of a Fourth of July celebration. The innovation has since been duplicated in countless cities around the country.

movements. The asymmetrical quality of his melodies is one of the distinctive features of Berlioz's musical imagination; and in the *Symphonie Fantastique*, the long-breathed, unpredictable melodic lines have a discursive feel, in a sort of musical metaphor for the work's literary intentions.

When the work was first performed under the composer's direction on December 5, 1830, a program was given to the audience with a fanciful prose description of that unifying story. It begins: "A young musician of morbid sensibility...in a paroxysm of lovesick despair attempts suicide, but takes only enough laudanum to induce hallucinations, in which his Beloved appears as a recurring melody with several personalities, finally as a bacchante at a satanic ritual."

The fourth movement, *March to the Scaffold*, recreates a scene from the French Revolution. The protagonist dreams that he has been sentenced to death for killing his Beloved. The Beloved theme appears only briefly in this movement in a humorous transformation scored comically for the highest, or E-flat clarinet...as though the Beloved has come back to mock his fate. The music graphically portrays a mob scene that concludes with the protagonist's death; he is guillotined and his head bounces into a waiting basket with pizzicato precision while the crowd shouts wild approval.

Berlioz's own program notes for *March to the Scaffold* follow:

"Part IV: *March to the Scaffold*. Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed his Beloved, that he is condemned to death and led to the scaffold, and that he is witnessing his own execution. The procession moves forward to the sounds of a march that is sometimes somber and fierce, and sometimes brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a final thought of love before the fatal blow.

Leo Arnaud (1904 – 1991)

Bugler's Dream from "Charge" (1959)

Bugler's Dream is from a martial suite for brass and timpani entitled *Charge*, which was originally commissioned by Felix Slatkin in 1959. The piece became familiar to American listeners when it was used by the ABC-TV network as the identifying musical theme for their exclusive television coverage of the 1968 Olympic Games. Composer Leo Arnaud, born and raised in France, moved to the United States in 1934. He lived in California where he pursued a career in the film industry and conducted the Burbank Symphony.

The Firebird legend has inspired many artists over time. Here are some representations of their works:



This illustration is by Armenian painter Hakob Kojoyan. There is a monument to him in Yerevan, Armenia.

